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#### ABSTRACT

This study examines how Assassin's Creed: Discovery Tour – Ancient Greece integrates narrative design with historical reconstruction to foster educational engagement and experiential learning. Through a narrative and thematic analysis of in-game dialogues, guided tours, and player interactions, the research identified four interrelated dimensions that define the game's pedagogical potential: authenticity, agency, historical empathy, and accessibility. The findings show that Ubisoft's educational adaptation of Assassin's Creed successfully transforms entertainment-oriented design into an immersive learning environment where students can experience history as a dynamic and interpretive process. By emphasizing narrative immersion, interactive exploration, and reflective engagement, the Discovery Tour mode demonstrates how digital games can serve as effective tools for teaching historical awareness and critical thinking. The study contributes to the growing body of literature in game-based learning by combining narrative theory with educational design, revealing that meaning and empathy can emerge through interactive storytelling.

#### ÖZ

Bu çalışma, Assassin's Creed: Discovery Tour – Ancient Greece oyununun anlatı tasarımı ile tarihsel yeniden inşayı nasıl bütünleştirerek eğitsel katılımı ve deneysel öğrenmeyi teşvik ettiğini incelemektedir. Oyun içi diyalogların, rehberli turların ve oyuncu etkileşimlerinin anlatsal ve tematik analizi yoluyla yapılan araştırma, oyunun pedagojik potansiyelini tanımlayan dört birbiriyle ilişkili boyutu ortaya koymuştur: özgünlük, özneleşme (agency), tarihsel empati ve erişilebilirlik. Bulgular, Ubisoft'un Assassin's Creed serisini eğitime uyarlayarak, eğlence odaklı bir tasarımı öğrencilerin tarihi dinamik ve yoruma açık bir süreç olarak deneyimleyebileceği sürükleyici bir öğrenme ortamına dönüştürdüğünü göstermektedir. Anlatsal imersiyon (narrative immersion), etkileşimli keşif ve yansıtıcı katılımı vurgulayan Discovery Tour modu, dijital oyunların tarihsel farkındalık ve eleştirel düşünmeyi öğretmede etkili araçlar olarak nasıl kullanılabilirliğini ortaya koymaktadır. Çalışma, anlatı kuramı ile eğitim tasarımı birleştirerek, anlam ve empatinin etkileşimli hikâye anlatımı aracılığıyla ortaya çıkabileceğini göstererek oyun temelli öğrenme literatürüne katkıda bulunmaktadır.

## INTRODUCTION

The global video game market has experienced remarkable growth in recent years, with its value reaching approximately \$305 billion in 2024. Projections indicate a compound annual growth rate (CAGR) of 13.4% from 2024 to 2030, signaling sustained expansion driven by various technological and societal factors (Grand View Research, 2024). Key contributors to this growth include the rising popularity of online gaming, advancements in network technology enabling high-speed connectivity, and a growing consumer interest in immersive 3D gaming experiences. The increasing availability of smartphones, coupled with enhanced processing capabilities, has played a pivotal role in making games more accessible, portable, and socially engaging. As mobile devices become more sophisticated, the convenience and flexibility they offer have significantly broadened the gaming demographic, encouraging industry stakeholders to innovate continuously to meet evolving consumer demands.

The Asia-Pacific region remains the dominant player in the global market, primarily due to mobile gaming's widespread adoption and strong local development ecosystems. China leads in revenue generation, supported by its vast population of gamers and the presence of major domestic game developers. The rise of esports, particularly mobile-first gaming competitions, has further fueled this growth. North America also holds a prominent position in the market, with the United States alone contributing \$57 billion in 2024, thanks to high adoption rates of emerging technologies like cloud gaming and virtual reality (Grand View Research, 2024; Zendle et al., 2023). Europe, meanwhile, has seen notable market expansion driven by increased investments in infrastructure and game development, with Germany and Italy emerging as key contributors to this growth.

As the video game industry continues its upward trajectory, educational technology companies have recognized the potential of game-based learning to revolutionize traditional pedagogical approaches. By leveraging advanced game mechanics, developers are creating interactive learning environments that foster engagement, curiosity, and knowledge retention. Serious

games and simulations are being increasingly used across diverse subjects, including STEM disciplines and the humanities, enabling learners to develop critical thinking, problem-solving, and collaboration skills within immersive digital contexts. Research indicates that game-based learning not only enhances academic performance but also promotes cognitive flexibility, creativity, and social interaction, making it a valuable complement to conventional educational methods (Gee, 2003).

Despite the industry's economic expansion, scholarly inquiry into how commercial games contribute to education remains limited. Among these, Ubisoft's *Assassin's Creed* franchise stands out for its integration of historical authenticity and narrative depth, offering an exemplary case for analyzing how digital games transform historical knowledge into experiential learning.

The rationale for this research lies in the growing recognition of video games as powerful tools for experiential learning, especially in contexts where abstract or distant historical events can be transformed into embodied experiences. Despite the increasing popularity of educational games, there remains a gap in understanding how narrative immersion—rather than simple gamification—contributes to meaningful learning outcomes. Scholars such as Gee (2003) and Squire (2011) argue that narrative-based game environments promote situated learning by allowing players to inhabit roles and make context-dependent decisions. Yet, few studies have explored how lucid phenomenological knowledge (McGregor, 2018) operates within these interactive spaces to enhance empathy and critical reflection in learners.

The central aim of this study is to explore how *Assassin's Creed: Discovery Tour – Ancient Greece* conveys historical knowledge through interactive storytelling and how such design can contribute to educational engagement. Specifically, the research asks three questions: How does narrative design in *Discovery Tour* foster understanding of historical events and cultural contexts? In what ways do players experience historical empathy through interactive participation? And how do accessibility and design choices influence the educational value of the game?

This research therefore examines how historical video games foster an understanding of the past that is both intellectually rigorous and emotionally resonant. McGregor (2018, p.76) defines lucid phenomenological knowledge as “the realization of what a particular lived experience is like by means of the reproduction of a particular experience of a particular character for the audience who adopt the standard mode of engagement to the narrative representation.” This concept provides a valuable framework for investigating how players comprehend lived experiences through narrative simulation.

In short, this study draws on McGregor’s (2018) concept of lucid phenomenological knowledge, which frames learning as the realization of lived experience through narrative immersion, and on Gilbert’s (2019) research on empathy in educational play. Combining these perspectives with Gee’s (2003) theory of situated learning, this paper positions Assassin’s Creed: Discovery Tour as a case of narrative-based experiential learning. By integrating narrative theory and game-based pedagogy, it contributes to ongoing discussions on how entertainment games can operate as authentic educational media that promote reflection, empathy, and critical engagement with the past.

## LITERATURE REVIEW

The integration of video games into educational settings has gained significant attention over the past two decades. Gee (2003) argues that video games naturally embody principles of effective learning, such as situated learning, goal-oriented tasks, and immediate feedback. These characteristics align with constructivist educational theories, which emphasize the importance of active, contextualized learning experiences (Vygotsky, 1978).

Research on game-based learning has consistently demonstrated its effectiveness in enhancing cognitive, affective, and social learning outcomes. For instance, a meta-analysis conducted by Clark et al. (2016) revealed that students who engaged with educational games exhibited higher retention rates and problem-solving skills compared to traditional instructional methods. Similarly, Prensky (2001) introduced the concept of 'digital game-based learning,' highlighting the motivational potential of games for digital-native learners.

Historical video games have emerged as a unique educational tool, offering players immersive experiences that facilitate historical thinking and empathy. Chapman et al. (2016) introduced the concept of 'ludic historical consciousness,' emphasizing that historical games can shape players' perceptions of the past through interactive narratives. The Assassin's Creed series, for example, has been recognized for its attention to historical detail and its potential to serve as an entry point for historical inquiry (Navarro, 2015). While Chapman (2016) and McCall (2020) emphasize historical fidelity and factual engagement, Gilbert (2019) extends the discussion by highlighting affective learning through empathy. This shift from accuracy to experience forms the conceptual foundation of the present study.

The educational potential of these games has been further realized through initiatives like Ubisoft's Discovery Tour mode, which removes combat elements to focus exclusively on historical exploration. Studies by Ekaputra et al. (2013) demonstrate that this kind of modes can enhance students' understanding of historic places and life in other cultures. At the same time, Rollinger (2020) and Whalen (2018) have analyzed how Assassin’s Creed reimagines classical antiquity and medieval Europe, balancing educational authenticity with the creative demands of gameplay. Together, these scholars demonstrate that Assassin’s Creed functions as a hybrid medium, situated between entertainment and education.

Prior research on the Assassin’s Creed series has predominantly focused on its technical and visual affordances, such as architectural accuracy and spatial representation. Scholars like Ekaputra et al. (2013) and Whalen (2018) have extensively analyzed how the game reconstructs historical landmarks and environments. While these studies provide essential insights into the game’s fidelity, there is a relative scarcity of research exploring how its narrative structures and interactive storytelling foster deeper pedagogical outcomes. This study aims to bridge this gap by shifting the focus from mere spatial accuracy to the emergence of historical empathy and agency through narrative immersion.

The originality of this research resides in its methodological approach. By developing a coding

framework that links narratology and education, the study moves beyond descriptive analysis of historical games toward an integrated understanding of how narrative structures produce learning experiences. The coding process combined traditional narratological categories—such as plot organization, focalization, and character perspective—with pedagogical dimensions, including agency, empathy, and accessibility. This hybrid analytical model enables a deeper examination of how *Assassin's Creed: Discovery Tour – Ancient Greece* transforms narrative engagement into experiential and reflective learning. In doing so, the study contributes not only to game-based learning research but also to narrative theory by demonstrating the educational function of interactive storytelling. By developing a coding framework that bridges narratology and game-based pedagogy, this study addresses the aforementioned gap by shifting the focus from descriptive accounts of historical accuracy to an integrated understanding of how interactive narrative structures produce lived experiences of empathy and agency.

## METHODOLOGY

Our methodology consists of narrative analysis, focusing on how historical games represent and integrate historical events, settings, and practices into their storytelling and gameplay, with a particular emphasis on the *Assassin's Creed* series as the case study. The narrative analysis investigates the structure and content of the games' stories, identifying historical events, figures, and cultural practices included, while assessing the balance between historical authenticity and creative storytelling. This approach provides insights into how the *Assassin's Creed* series constructs immersive and educational experiences that allow players to engage with history interactively. Unlike studies which focus more narrowly on specific aspects like historical architecture and daily life, our research adopts a broader scope, examining a wide range of historical topics, including events, figures, cultural practices, and overarching themes such as agency, empathy and accessibility. Additionally, we explore the tension between historical accuracy and creative storytelling, as well as the role of games in challenging conventional representations of history, offering a more comprehensive understanding

of how video games can serve as tools for historical education.

The analysis focused on the *Discovery Tour: Ancient Greece* mode from *Assassin's Creed Odyssey* (Ubisoft, 2018). Data were collected through structured play sessions, transcription of all thirty guided tours, and notes on visual, spatial, and interactive design. Supplementary data included Ubisoft's developer commentaries, official educational documentation, and interviews with historians involved in the project. These sources were coded and analyzed thematically following Riessman's (2007) and Braun and Clarke's (2006) procedures for narrative analysis. Riessman's narrative analysis framework guided the examination of how meaning is constructed through the game's storytelling—focusing on the organization of narrative sequences, the roles of narrators and characters, and the interpretive perspectives embedded within the guided tours. This approach made it possible to explore how *Assassin's Creed: Discovery Tour – Ancient Greece* conveys historical knowledge and experience through its narrative structure and voice. In parallel, Braun and Clarke's six-step model of thematic analysis provided a systematic procedure for identifying and refining recurring patterns across the dataset. This process involved familiarization with the material through repeated play sessions and transcription, generation of initial codes (e.g., “authenticity,” “agency,” “empathy,” and “accessibility”), grouping of codes into broader themes, and iterative review to ensure coherence and internal consistency. These combined approaches allowed both narrative form and thematic content to be analyzed in an integrated manner, ensuring methodological rigor, replicability, and transparency in interpreting the game's educational and experiential dimensions.

For instance, individual codes such as architectural detail, material reconstruction, and developer commentary on accuracy were merged under the higher-order theme of authenticity. Similarly, codes like player choice, free navigation, and exploration-based learning were consolidated under agency. Instances referring to emotional engagement, moral reflection, or perspective-taking were integrated into the theme of historical empathy, while elements emphasizing narrative clarity, guided structure,

and accessibility of content were grouped as accessibility. These four overarching themes were selected because they consistently recurred across the dataset and captured the core pedagogical and narrative mechanisms of *Discovery Tour: Ancient Greece*. The process of theme development was iterative and reflexive; themes were refined through repeated comparison with raw data to ensure that they accurately represented the meaning and function of the underlying codes. Coding was conducted manually using a spreadsheet to record recurring motifs, key phrases, and descriptive categories, which were later aggregated into four main themes: authenticity, agency, historical empathy, and accessibility.

The data selection for this study was based on thematic and pedagogical relevance, specifically targeting tours that represent diverse aspects of Ancient Greek life: philosophy, warfare, religion, and daily life. The finalization of coding followed an iterative process where initial codes (e.g., architectural detail, player choice) were refined and merged through constant comparison with the raw data until thematic saturation was reached. To ensure reliability and reduce researcher bias, peer debriefing was conducted with a colleague familiar with game studies, validating the coherence of the final categories: authenticity, agency, empathy, and accessibility. This research is limited to a qualitative narrative analysis of a single title, *Assassin's Creed Odyssey*, and does not account for varied player interpretations or quantitative learning outcomes across different demographics.

## **RESEARCH FINDINGS: NARRATIVE ANALYSIS OF DISCOVERY TOUR IN ASSASSIN'S CREED ODYSSEY**

### **Discovery Tour**

Ubisoft has long recognized the potential of the *Assassin's Creed* series as more than just a source of entertainment; it is also a powerful educational tool, particularly due to its unwavering focus on historical accuracy. The series' ability to recreate historical settings with such meticulous detail has made it a unique medium for exploring the past in an immersive and engaging way. Acknowledging the educational value embedded in these virtual worlds, Ubisoft took a significant step forward by partnering with

McGill University to develop and release the *Discovery Tour* series. This innovative initiative transforms the *Assassin's Creed* games into interactive educational experiences by stripping away the narrative elements, combat mechanics, and stealth gameplay that define the original games. Instead, the *Discovery Tour* mode focuses entirely on historical exploration, allowing players to roam freely through meticulously recreated environments while learning about the cultures, events, and figures that shaped those eras.

The *Discovery Tour* mode, for instance in *Assassin's Creed Odyssey*, offers an educational experience through guided virtual tours, each consisting of several points of interest, such as historical landmarks and artifacts. These tours are narrated, providing detailed historical context and often including real-world images for comparison with virtual models. Players can interact with historical figures like Leonidas, Herodotus, and Aspasia, enhancing their understanding of ancient history. Each of the 30 tours concludes with a quiz to assess knowledge. The mode emphasizes exploration, allowing players to navigate the environment freely via the game map, themed menus, or a chronological timeline. Unlike the main game, this educational version excludes violent content, focusing solely on historical learning and engagement. This interactive format makes historical education more accessible and immersive, blending accurate historical representation with modern gaming technology. (Sardo & Thibault, 2024)

This shift highlights Ubisoft's commitment to blending entertainment with education, creating a platform that encourages players to engage with history in a meaningful and accessible way.

Through the *Discovery Tour* series, Ubisoft broadened the appeal of *Assassin's Creed*, also redefined the role of video games in education. The game has been praised for its ability to make history accessible and engaging, particularly for younger audiences who may find traditional educational methods less compelling. By transforming the game worlds into virtual classrooms, Ubisoft has tapped into the unique potential of video games to foster curiosity and critical thinking. The interactive nature of the *Discovery Tour* allows players to experience history in

a way that textbooks and lectures cannot, enabling them to walk through ancient cities, examine artifacts up close, and even witness historical events unfold in real time. This hands-on approach to learning helps players develop a deeper connection to the past, making history feel alive and relevant.

The Discovery Tour: Ancient Greece mode in *Assassin's Creed Odyssey* represents a significant evolution in the integration of historical authenticity and interactive storytelling, aligning closely with the methodology of narrative analysis that examines how historical games represent and integrate historical events, settings, and practices. This mode, which strips away the combat and quest-driven narrative of the main game, refocuses on the educational potential of the *Assassin's Creed* series, offering players an immersive exploration of ancient Greek history, culture, and daily life. Through a narrative lens, the Discovery Tour can be analyzed as a curated historical experience that prioritizes accuracy and accessibility while maintaining the series' signature balance between factual representation and creative engagement. The structure of the Discovery Tour is built around guided tours, each focusing on specific themes such as philosophy, warfare, religion, and daily life. These tours are narrated by in-game characters and historians, creating a layered narrative that combines fictionalized storytelling with factual exposition. This dual narrative structure allows players to engage with history not only as passive observers but also as active participants, as they navigate meticulously recreated historical settings, from the Acropolis of Athens to the island of Delos. The content of these tours reflects a deliberate effort to integrate historical events and cultural practices into the gameplay, emphasizing the educational value of the medium. For example, the tour on Athenian democracy provides a detailed account of the political system, including the role of the Assembly, the process of ostracism, and the limitations of citizenship, while the tour on Greek mythology explores the pantheon of gods, their significance in daily life, and the rituals associated with their worship. By situating these historical elements within the interactive framework of the game, the Discovery Tour creates a dynamic learning environment that encourages players to explore and interrogate the past.

In the following part, the analytical categories: authenticity, agency, historical empathy, and accessibility are analyzed in the Discovery Tour: The Ancient Greece mode

### **Authenticity**

The *Assassin's Creed* series has been widely praised for its commitment to historical authenticity, blending immersive storytelling with detailed recreations of historical periods, events, and figures. Ubisoft, the developer behind the franchise, collaborates extensively with historians, archaeologists, and cultural consultants to ensure that the game worlds and narratives align as closely as possible with historical realities. This dedication to accuracy is a defining feature of the series, setting it apart from other forms of historical fiction. As Chapman (2016) notes in *Digital Games as History: How Videogames Represent the Past and Offer Access to Historical Practice*, *Assassin's Creed* serves as a unique medium for engaging with history, offering players an interactive experience that combines factual elements with creative storytelling.

One of the key challenges in maintaining historical accuracy lies in balancing authenticity with the practical demands of game design. For example, Dr. Maria Elisa Navarro, a historian who consulted on *Assassin's Creed II*, has highlighted the tension between historical fidelity and gameplay requirements. Navarro (as cited in Brussat, 2015) recalls instances where architectural details, such as wrought iron railings on balconies, were included for gameplay purposes despite being historically inaccurate for the time period (Chapman, 2016). This example underscores the series' efforts to strike a balance between creating an engaging player experience and respecting historical integrity.

In open-world games like *Assassin's Creed*, environments are often compressed or adjusted to accommodate gameplay mechanics. Cities and landscapes are frequently scaled down to ensure smooth navigation, and historical uncertainties are addressed through creative interpretations. These adaptations, however, do not diminish the series' attention to detail. For instance, the recreation of Notre Dame Cathedral in *Assassin's Creed Unity* required two years of meticulous work by level designer Caroline Miousse, who aimed to capture the architectural grandeur

of the landmark while ensuring it fit within the game's framework (Whalen, 2018). Whalen, in *Videogames and the Middle Ages*, emphasizes that such efforts reflect Ubisoft's commitment to creating historically rich environments that resonate with players.

### **Agency**

The tours emphasize learner agency through free exploration. Players can navigate sites independently or follow chronological menus, allowing them to determine learning paths. In the "Athenian Democracy" tour, for example, the player ascends to the Pnyx and listens to explanations about citizenship, ostracism, and civic participation. These sequences were coded as "agency" and "civic identity," showing how interactivity reinforces understanding of democratic practice. This design operationalizes the experiential learning model (Kolb, 1984) by linking movement and discovery to knowledge acquisition: Kolb's (1984) Experiential Learning Model provides a useful lens through which to understand how *Discovery Tour – Ancient Greece* functions as more than a game: it becomes a learning environment. Players first engage with concrete experiences (CE) within the reconstructed ancient Greek world, then observe and reflect (RO) on guided content and narrative prompts. Through this reflective engagement they form abstract concepts (AC) about ancient society, culture and politics, and they may apply or experiment (AE) with this knowledge by navigating the space further, testing their understanding via quizzes, or comparing ancient and modern concepts in follow-up tasks. By aligning the narrative and gameplay design with these four stages, the study demonstrates how narrative gaming can structure learning cycles in a way consistent with experiential learning theory. The player's autonomy mirrors the philosophical ideals represented in the content itself—freedom and participation—thus uniting gameplay structure with pedagogical message.

### **Historical Empathy**

The strongest pattern to emerge from the analysis was "historical empathy." The coding of *historical empathy* was guided by the interpretive principles of narrative analysis and thematic analysis (Riessman, 2007; Braun & Clarke, 2006). The aim was to identify how the game's narrative

and interactive features encouraged players to adopt multiple perspectives, engage emotionally with historical contexts, and reflect critically on past events and values. The initial code "*historical empathy*" was defined as the ability of the player to imaginatively and affectively engage with the perspectives, emotions, and moral frameworks of people in the past (Gilbert, 2019). In line with McGregor's (2018) concept of *lucid phenomenological knowledge*, the focus was on moments when the game reproduced lived experiences—rituals, debates, conflicts—in ways that prompted players to feel and think as historical agents rather than observers. Narrative data were drawn from in-game dialogues, guided tour scripts, visual storytelling sequences, and environmental cues (e.g., sound, lighting, gestures). Each tour was treated as a narrative unit. During the familiarization phase, all textual and visual material that involved human interaction, moral decision-making, or perspective-taking was highlighted as potentially relevant to empathy.

Examples of primary data sources coded under this category included: The "Philosophy and the Polis" tour, in which Socrates' dialogues encourage reflection on civic responsibility and ethics. The "Peloponnesian War" tour, which contrasts Athenian and Spartan accounts of the same conflict, requiring players to evaluate competing worldviews. The "Myth and Religion" series, where ritual participation, soundscapes, and lighting evoke spiritual emotion and collective identity.

Multiple tours, including the above mentioned ones juxtapose Athenian and Spartan perspectives. These scenes were coded as perspective-taking because they require the player to consider competing political and moral values within a shared narrative framework. The sensory design—music, lighting, and ritual animations—produces what McGregor (2018) terms "lucid phenomenological knowledge": an embodied awareness of cultural experience through interactive immersion. These moments invite affective engagement and reflection, confirming Gilbert's (2019) finding that *Assassin's Creed* fosters emotional connection with the past by blending narrative and participation.

Peer debriefing with an academic colleague familiar with game studies helped test the coherence of thematic

categories and reduce researcher bias. Triangulation was achieved by cross-referencing in-game content (dialogue, visuals, narration) with secondary academic analyses of *Assassin's Creed* (e.g., Chapman, 2016; Gilbert, 2019; McCall, 2020)

### Accessibility

Finally, the *Discovery Tour's* educational structure was coded under “accessibility.” Each thematic path ends with a short quiz, allowing players to assess comprehension. The clear narration, layered visual aids, and ability to revisit tours reflect a user-centered design consistent with educational accessibility standards (Sardo & Thibault, 2024). Unlike the main game, which emphasizes conflict and progression, the *Discovery Tour* privileges clarity and inclusivity. It removes violence and moral ambiguity, enabling younger or non-gaming audiences to experience ancient Greece as an open museum rather than a battlefield. This reframing supports Gee's (2003) argument that learning in games occurs when environments are structured to encourage exploration without penalty.

### CONCLUSION

The findings of this study reveal that *Assassin's Creed: Discovery Tour – Ancient Greece* effectively merges historical accuracy, interactivity, and narrative engagement to create a pedagogically rich experience. The four key themes that emerged from the narrative analysis—authenticity, agency, historical empathy, and accessibility—demonstrate how a commercial entertainment game can function as a meaningful educational medium when examined through the lens of narrative theory and experiential learning.

The first theme, authenticity, aligns with Chapman's (2016) concept of “historical fidelity,” which emphasizes the recreation of a believable, lived sense of the past rather than the replication of every factual detail. The *Discovery Tour's* narrated reconstructions of the Parthenon, Athenian democracy, and mythological practices demonstrate that players can experience history as an interpretive process. By acknowledging historical uncertainties within its narration—such as incomplete knowledge of sculpture polychromy—the game models the provisional nature of historical understanding. This approach turns the representation of the past into a dialogue rather than a fixed narrative, a practice that echoes Riessman's

(2007) view of storytelling as a means of constructing meaning through interpretive engagement. The second and third themes, agency and historical empathy, show how interactive storytelling facilitates learning through embodied participation. Following Kolb's (1984) experiential learning model, the *Discovery Tour* transforms historical content into an environment for exploration, reflection, and active inquiry. Guided tours such as “Athenian Democracy” or “Philosophy and the Polis” invite players to navigate ancient settings and assume the role of historical observers, fostering civic and ethical awareness. This experiential process supports McGregor's (2018) concept of *lucid phenomenological knowledge*—the acquisition of understanding through lived narrative experience—and reinforces Gilbert's (2019) argument that narrative games cultivate empathy by connecting affective engagement with cognitive insight. Finally, the theme of accessibility highlights the importance of design in educational adaptation. By removing violence, simplifying controls, and incorporating quizzes and guided narration, the *Discovery Tour* broadens its audience to include learners beyond traditional gaming demographics. This reflects Gee's (2003) principles of situated and multimodal learning, wherein accessible interaction and feedback loops promote sustained engagement and comprehension. Taken together, these findings extend the existing scholarship on historical games by showing that the educational value of *Assassin's Creed* lies not only in its factual accuracy but in its ability to create a reflective, participatory space where players actively reconstruct meaning. The study thus bridges narrative analysis and game-based pedagogy, illustrating how commercial digital games can function as experiential laboratories for exploring history, ethics, and cultural understanding.

Nevertheless, this research has certain limitations. The analysis focused exclusively on a single game and relied on qualitative narrative methods without incorporating player-response data or quantitative learning assessment. Future research could extend these findings by exploring player experiences through surveys or interviews, comparing multiple educational game titles, or integrating pre- and post-test methods to measure learning outcomes. Such studies would deepen understanding of how narrative immersion translates into cognitive and emotional learning gains.

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### Yazar Katkı Oranı:

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